

MUSIC - UNIVERSITY OF TORONTO



3 1761 03746 7750

Bax, (Sir) Arnold
Edward Trevor
[Mater ora filium]
Mater ora filium

M
2095
B29M2

UNIVERSITY OF TORONTO



Presented to the
EDWARD JOHNSON MUSIC LIBRARY

by

The British Council

Ottawa

To C. KENNEDY SCOTT.

Mater ora filium

(For unaccompanied double choir)

MUSIC BY

ARNOLD BAX.



Copyright.

Price 2/6 net.

London:

MURDOCH, MURDOCH & Co.,

23, Princes Street, Oxford Circus, W.1.

(INCORPORATED WITH J. G. MURDOCH & Co., Ltd.)

PRINTED IN ENGLAND.

To C. KENNEDY SCOTT.

Mater ora filium

(For unaccompanied double choir)

MUSIC BY

ARNOLD BAX.

AB

Copyright.

Price 2/6 net.

London :

MURDOCH, MURDOCH & Co.,
23, Princes Street, Oxford Circus, W.1.

(INCORPORATED WITH J. G. MURDOCH & Co., LTD.)

PRINTED IN ENGLAND.

Arnold Bax.



Mater ora filium.

(For unaccompanied double choir.)

Carol (from a Manuscript
at Balliol Collage. Oxford.)

ARNOLD BAX.

Lento moderato.

pp *p*

Sop. Ma-ter o - ra fi - li - um Ut post hoc - ex - i - - li - um

Alto. Ma-ter o - ra fi - li - um Ut post hoc - ex - i - - li - um

TUTTI. Ma-ter o - ra fi - li - um Ut post hoc - ex - i - - li - um

Ten. Ma-ter o - ra fi - li - um Ut post hoc - ex - i - - li - um

Bass. Ma-ter o - ra fi - li - um Ut post hoc - ex - i - - li - um

Piano Arrangement. (*rehearsal only.*)

pp *p*

più f *p*

Sop. No - bis do - net gau-di-um Be-a - to - rum om - ni - um A

Alto. No - bis do - net gau-di-um Be-a - to - rum om - ni - um A

Ten. No - bis do - net gau-di-um Be-a - to - rum om - ni - um A

Bass. No - bis do - net gau-di-um Be-a - to - rum om - ni - um A

più f *p*

Sop. *mf dim.* - *p* *pp*
men.

Alto *mf dim.* - *p* *pp*
men.

Ten. *mf dim.* - *p* *pp* Semi Chorus I. *p* (*parlando*)
men. Fair Mai-den,— Who is this

Bass. *mf dim.* - *p* *pp*
men.

Semi Chorus I.

Ten. *pp* 3
bairn That thou bear-est in thine arm. ?

pp 3
That thou bear-est in thine arm.

Semi Chor. II. *pp* 3
That thou bear-est in thine arm.

pp 3
That thou bear-est in thine arm.

pp 3
That thou bear-est in thine arm.

S. C. I.

Sir it is a king-es son That in Hea - ven doth wone

Sir it is a king-es son That in Hea - ven a - bove doth

S. C. II.

Sir it is a king-es son That in Hea - ven a - bove doth

Sir it is a king-es son That in Hea - ven a - bove doth

(About 6 voices only)

S. C. I.

wone, doth wone O - ra fi - li -

Ma - ter O - ra fi - li - um

ter O - ra Ma - ter

S. C. II.

wone doth Ma - ter Ma - ter O - ra fi - li - um Ut

Ma - ter Ma - ter Ma - ter O - ra fi - li - um Ut

5

- um

mp 0

S.C. I.

p post hoc - ex - i - li - um *più f* No - bis do - net

S.C. II.

p post hoc - ex - i - li - um *più f* No - bis do - net

p post hoc - ex - i - li - um *più f* No - bis do - net

p post hoc - ex - i - li - um *più f* No - bis do - net

p *più f*

3 3

- ra 0 - ra

S.C. I.

p gau - di - um Be - a - - to - rum om - ni - um A - -

S.C. II.

p gau - di - um Be - a - - to - rum om - ni - um A - -

p gau - di - um Be - a - - to - rum om - ni - um A - -

p gau - di - um Be - a - - to - rum om - ni - um A - -

3 3 3 3 3 3

6 Soprani. *pp* *f* Tutti.

A - - - men - - - Man to

Alto divisi 6 voices to each part. *pp* *f* Alto. *f*

Tenor Tacet A - - - men - - - Man to

Tenor. *f*

mf *dim.* *pp* *f* Man to

mf *dim.* *pp* *f* Man to

mf *dim.* *pp* *f* Man to

A - - - men - - - Man to

mf *dim.* *pp* *f* Man to

mf *dim.* *m. d.* *f* Man to

Tutti.

fa - ther He had none But Him - self God a -

fa - ther He had none But God a -

fa - ther He had none But Him - self God a -

fa - ther He had none God a -

fa - ther He had none But Him - self God a -

Sop. *fp* - lone Of a mai - den He *p dolce*

Alto. *f* - lone Of a mai - den He *p*

Tutti. *f* - lone Of a mai - den He *p*

Ten. *f* - lone Of a mai - den He *p*

Bass. *fp* - lone Of a mai - den He *p*

fp *p dolce*

S. C. I. *mf* would be born_ Ma - ter Ma - ter O - ra *pp*

mf would be born_ Ma - ter Ma - ter O - ra *pp*

mf would be born_ Ma - ter Ma - ter O - ra *pp*

mf would be born_ Ma - ter Ma - ter O - ra *pp*

mf would be born_ Ma - ter Ma - ter O - ra *pp*

S. C. II. *mf* would be born_ To save man - kind that was for - lorn *p* *poco f* *pp*

mf would be born_ To save man - kind that was for - lorn *p* *poco f* *pp*

mf would be born_ To save man - kind that was for - lorn *p* *poco f* *pp*

mf would be born_ To save man - kind that was for - lorn *p* *poco f* *pp*

mf would be born_ To save man - kind that was for - lorn *p* *poco f* *pp*

mf *p* *f* *pp*

fi - li - um Ut post hoc ex - i - li - um

S. C. I. fi - li - um Ut post hoc ex - i - li - um

fi - li - um Ut post hoc ex - i - li - um No - bis

fi - li - um Ma - ter O - ra O - ra fi - li - um Ma - ter

No bis

Tutti

Sop. No - bis do - net gau - di - um Be - a - to - rum om - ni - um A -

Alto. No - bis do - net gau - di - um Be - a - to - rum A -

ten. No - bis do - net gau - di - um Be - a - to - rum om - ni - um A -

Bass. No - bis do - net gau - di - um Be - a - to - rum om - ni - um

No - bis do - net gau - di - um Be - a - to - rum om - ni - um

dim.

The image shows a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The vocal staves are arranged in a system, with the Soprano staff at the top and the Bass staff at the bottom. The piano accompaniment is shown at the bottom of the page. The score includes various musical notations, including notes, rests, and dynamic markings. The lyrics are in Italian, and the tempo and dynamics are indicated by markings such as 'Tutti', 'p' (piano), 'f' (forte), 'cresc.' (crescendo), and 'accelerando cresc.' (accelerando crescendo). The score is in 3/4 time and features a key signature of one sharp (F#).

This musical score is for the 'Amen' section of Franz Schubert's 'Die Schöne Müllerin'. It features three vocal parts (Soprano I, Soprano II, and Alto/Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a 'Tutti' marking and a forte (ff) dynamic. The vocal parts enter with the word 'Amen' on a long note, followed by a melodic line. The piano accompaniment provides a rhythmic and harmonic foundation, with the right hand playing a series of eighth notes and the left hand playing a steady eighth-note pattern. The score includes various dynamic markings such as *ff*, *p*, *rit.*, and *pp*, and includes a triplet in the piano part towards the end.

Soprano 3 Solo voices.

S.C. I.

pp A - men. *f* The

mf *pp* men. *f* Semi Chorus I. *f* The

S.C. II.

mf *pp* men. *f* The

mf *pp* men. *f* The

mf *pp* men. *f* The

pp *f*

kings brought Him pre - sents

S.C. I.

kings brought Him pre - sents

kings brought Him pre - sents

kings brought Him pre - sents

f Al - le - lu -

S.C. II.

f Al - le - lu -

f Al - le - lu - ja

f Al - le - lu -

S. C. I.

Gold myrrhandfrankin-cense.

Gold myrrhand fran-kin-cense.

Gold myrrhand fran-kin-cense.

Gold myrrhand fran-kin-cense.

S. C. II.

- ja.

- ja.

- ja.

Al - - le - lu -

Al - - le-lu-ja Al-le-lu-

A - le-lu - - ja - - Al-le-lu-

Al - - le-la-ja Al - - le - lu -

S. C. I.

To my son full of might.

To my son, to my son full of might.

To my son, to my son full of might.

To my son full of might.

ja. —

S. C. II.

ja. —

ja. —

ja. —

Al - le - lu -

Al - le - lu - ja

Al - le - lu - ja Al - le - lu -

Al - le - lu - ja Al -

rit.

a tempo

S. C.
I.S. C.
II.S. C.
I.S. C.
II.

King of kings and Lord of

King of kings and Lord of

King of kings and Lord of

Tutti

King of kings and Lord of

- ja.

Al - le - lu - ja.

- ja

Al - le - lu - ja.

- le - - - lu - ja.

Right.

Right.

Right.

Right.

Al - - - le - lu - ja - Al - le - lu - *dim. p*

Al - le - lu - - - ja

Al - le - lu - - - ja

Al - le - lu - - - ja, Al - le - lu - ja Al - le - lu - *dim. p*

Al - le - lu - - - ja

Al - le - lu - ja. Ma-ter, *dim. - - p*

S.C.
I.

p dolcissimo
Ma-ter o - ra fi - li - um Ut
Ma-ter o - ra fi - li - um Ut

S.C.
II.

diminuendo pp
-ja. -ja. -ja.
diminuendo pp
espressivo p
A few voices. 0 - - -
sempre pp
Ma-ter, Ma-ter o - ra fi - li - um Ma - ter, Ma-ter o - ra fi - li - um Ma-ter, Ma-ter o - ra fi - li - um

S.C.
I.

mf post hoc - ex - i - li - um *p* No - bis do - net gau-di-um Be - a -
mf post hoc - ex - i - li - um *f* No - bis do - net gau-di-um Be - a -
f No - bis do - net gau-di-um Be - a -
f No - bis do - net gau-di-um Be - a -

S.C.
II.

A few voices. pp
O - - - ra - No - bis do - net gau-di-um Be - a -
f Tutti
No - bis do - net gau-di-um Be - a -
f Tutti
No - bis do - net gau-di-um Be - a -
f Ma-ter, Ma-ter o - ra fi - li - um Ma-ter, Ma-ter o - ra fi - li - um No - bis do - net gau-di-um Be - a -

Sop. *pp* *crescendo*
-to - rum om - ni - um A - men A - men A -

Alto *pp*
-to - rum om - ni - um A - men A - men A -

Ten. *pp*
-to - rum om - ni - um A - men A - men A -

Bass *pp*
-to - rum om - ni - um A - men A - men A -

Piano *pp* *crescendo*

Sop. *f* *pp* *p*
- men A - men. Fair

Alto *f* *pp* *p*
- men A - men. Fair

Ten. *f* *pp* *p*
- men A - men. Fair

Bass *f* *pp* *p*
- men A - men. Fair

Piano *f* *pp* *p*

Free time.

Sop. *p* *f* *dim.*
mai - den, Pray for us un - to thy Son, - sweet Je -

Alto *p* *f* *dim.*
mai - den, Pray for us un - to thy Son, - sweet Je -

Ten. *p* *f* *dim.*
mai - den, Pray for us un - to thy Son, - sweet Je -

Bass *p* *f* *dim.*
mai - den, Pray for us un - to thy Son, - sweet Je -

Piano *p* *f* *diminuendo*

Free time.

[illegible]

Sop.
In heav'n on high to have a place In heav'n on high a

Alto
In heav'n on high to have a

Ten.
Ah In
Ah to have a place In

Bass
place to have a place In

Piano
dim. *p*
3

Sop. place to have a place of His grace In
 heav'n a place of His grace by His grace

A.to. place to have a place that He will send us of His
 heav'n a place that He will send us of His

Ten. heav'n a place In heav'n a place
 heav'n a place In heav'n a place That He will

Bass. heav'n to have a place
 heav'n to have a place that He will send us by His grace

Sop. heav'n on high to have a place Al - - - - -

A.to. grace Al - - le - lu - ja Al - - - - -

Ten. Al - - le - lu - ja Al - - le - lu - ja send us
 send us of His grace that He will send us

Bass. send us by His grace send us of
 send us by His grace send us of

Sop. *le - lu - ja*

Alto *le - lu - ja Al - le - lu - ja Al - le - lu -*

Ten. *of His grace In heav'n on high to have a place to*

Bass. *His grace In heav'n on high to have a*

In heav'n on

Sop. *In heav'n to have a place in*

Alto *- ja to have a place*

Ten. *have a place a place to have a place*

Bass. *place to have a place In heav'n on high to have a*

place In heav'n on high to have a place

sempre forte

Sop. heav'n a place Al - - - le lu - - ja

Alto. Al - - - le - lu - - ja Al-le-lu-ja Al - - le - lu -

Ten. In heav'n on high to have a place In heav'n on high a place In heav'n on high to have a place to have a place A - -

Bass. place a place

In heav'n a place

Sop. Al - - le - lu - - ja

Alto. -ja Al - - le - lu - - ja *marcato molto* Ut post

Ten. *ff marcato molto* Ma - ter o - - - ra fi - li-um Ut post

Bass. *ff* Ma - ter o - - - ra fi - li-um Ut post

Ma - ter o - - - ra fi - li-um Ut post

19

rit. *ff* *Piu largamente pesante.*

Sop. Al-le-lu-ja No-bis do-net

Alto. Al-le-lu-ja No-bis do-net

Alto. hoc ex-i-li-um No-bis do-net

Ten. -lu-ja Al-le-lu-ja No-bis do-net

Ten. hoc ex-i-li-um

Bass. hoc ex-i-li-um No-bis do-net

Bass. hoc ex-i-li-um No-bis do-net

rit. *ff* *Piu largamente pesante.*

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section 'Gloria in excelsis Deo'. The score is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are written in G major and 3/2 time. The piano part is in G major and 3/2 time. The lyrics are in Latin: 'gau-dium Be-a-to-rum om-ni-um'. The score includes dynamic markings such as *p* (piano), *crescendo*, and *dim.* (diminuendo). The piano part features intricate arpeggiated figures and triplet patterns. The vocal parts are written in a clear, legible font with lyrics underneath the notes.

Sop. *f* A - - - - - men A -

Alto. *f* A - - - - - men A - - - - - men A - - - - - men A -

Ten. *f* - - - - - men A - - - - - men A -

Bass. *f* - - - - - men A - - - - - men A -

f

Sop. *ff molto rit.* men A - - - - - *tenuto* men A - - - - - *tenuto*

Alto. *ff* men A - - - - - *tenuto* men A - - - - - *tenuto*

Ten. *ff* - men A - - - - - men A - - - - - *tenuto* men A - - - - - *tenuto*

Bass. *ff* - men men A - - - - - men *tenuto* men A - - - - - *tenuto*

ff molto rit.

The Works of Arnold Bax

PIANOFORTE SOLOS

Country Tune	2/- net	Mediterranean	2/- net
Toccata	2/- "	Burlesque	2/- "
Lullaby	2/- "	First Sonata, F sharp min.	6/- "
A Hill Tune	2/- "	Second Sonata in G	6/- "

ORCHESTRAL

November Woods	Score 25/-, Parts 40/- net
The Garden of Fand	Score 25/-, Parts 40/- "
Tintagel	Score 21/- net, Parts complete 30/- "
	Parts separate, each 2/- "
Mediterranean	Score 7/6 net, Parts complete 15/- "
	Parts separate 1/6 "
Symphony	Score 42/- net, Parts complete 84/- "
	Parts separate 3/6 "
Happy Forest	Score 15/- net, Parts complete 20/- "
	Extra strings, each 2/- "

CHORAL WORKS

Mater, Ora Filium—Carol for Unaccompanied Double Choir	8vo. 1/6, folio 2/6 net
Of a Rose I Sing—Carol for Choir, Harp, 'Cello and Contra-Bass	8vo. 1/-, folio 2/6 "
Now is the time of Christymas, with Piano and Flute	8vo. 1/-, folio 2/- "
The Boar's Head (Carol for Male Voices)	8vo. 1/- "
This World's Joie (Unaccompanied Choir)	8vo. 1/-, folio 2/- "
To the Name above every Name (S.A.T.B.) with Soprano Solo	8vo. 4/- "
St. Patrick's Breastplate (S.A.T.B.)	8vo. 2/6 "
Enchanted Summer (S.A.T.B.) with Soprano Solo	(In the Press)

CHAMBER MUSIC

First Sonata for Violin and Pianoforte in E	10/- net
Second Sonata in D for Violin and Piano	7/6 "
Quintet for Piano and Strings in G minor	21/- "
String Quartet in G	Parts 8/-, Score 5/- "
Quintet for Strings and Harp	12/- "
Phantasy, Viola and Piano	10/- "
Lyrical Interlude for String Quintet	Full Score 4/-, Parts complete 8/- "
Sonata for Viola and Piano	7/6 "
Quintet, Oboe and Strings	12/- "
Piano Quartet (In One Movement)	6/- "
Sonata for 'Cello and Piano	6/- "

MURDOCHS

LONDON

23 Princes Street Oxford Circus W 1

M
2095
B29M2

Music

Bax, (Sir) Arnold Edward
Trevor
[Mater ora filium]
Mater ora filium

830199

M
2095
B29M3

Bax, (Sir) Arnold Edward
Trevor
[Mater ora filium]

C

